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The chapter on phonetic changes, in which the author rightly sees 'the most central problem in linguistic history' is the most fertile one of the book—indeed, it is the most brilliant exposition of the problem that I ever read. Every language, according to Sapir, possesses a 'phonetic drift' (a much better term than the expression 'tendency' that I was accustomed to use). This drift represents a general movement of the language towards a particular type of articulation—vowels may tend to become higher or lower, voiced consonants may tend to become voiceless, stops may tend to become spirants. As an illustration of a section of such a drift he sketches an ingenious picture of the English and German *umlaut*, basing its systematic spread in part on the same psychological tendency that gave rise to the morphological use of the *ablaut* (compare page 147 of my *Sounds and History of the German Language*). The passage is a striking specimen of the concrete results that might be gained by the consistent application of Sapir's highly subjective, audacious, independent method. But, of course, it is only a specimen.

Schrijnen's book is a summing up of a great past, a firm rock in the present. Sapir's book casts a divining glance into the future. The former is of greater immediate usefulness, but books of the latter type, while *mit Vorsicht zu gebrauchen*, are more inspiring.

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DANTE IN SPAGNA-FRANCIA-INGHILTERRA-GERMANIA (DANTE E GOETHE). By Arturo Farinelli, Torino, Fratelli Bocca, Editori, 1922. IX+506 pp.

This book is a collection of five essays composed at various times, and here assembled, according to the preface, as a "compendium of the so-called fortune of Dante in the nations that are most cultivated and richest in literary and artistic traditions." The author reminds us that all the study devoted to Dante fails to explain "the mystery of his personality, the divine seal that was impressed upon it."

I. The first essay, entitled *Riflessi di Dante nei secoli* (pp. 1-28), is a lecture delivered by the author at Bellinzona on March 24th, 1921. It sums up the most important evidences of Dante's influence. In it the author deprecates the vast amount of publication occasioned by anniversary celebrations. He also deplores the tendency to overlook Dante himself in the mass of commentary devoted to him. He reminds us that we find in Shakespeare a life all nature and instinct; that we can lull ourselves to sleep and forget ourselves in Homer; that we can restore our strength in the divine humor of Cervantes; but that

we can exalt ourselves and feel a proud and powerful human dignity only in Dante. Some attention is paid to the cult of Dante as a classic shortly after his death, even among the merchant classes and lower classes of Italy. We are reminded that the great poet was not appreciated during the Renaissance, and that he was regarded by the formalists as uncouth down almost to our own times. Yet, certain strong spirits in various lands loved him, notably Saint Catherine of Siena, Savonarola, Michelangelo, Bruno, Campanella, Galileo, Vico, Christine of Pisan, Marguerite of Navarre, and Milton. Professor Farinelli calls attention to the services of the German romanticists in rescuing Dante from the contempt of Olympians and pedants. The romanticists found Dante akin to them, even though they did not always understand him. In conclusion we are urged, in the tribulations of today, to turn to Dante, not amid the uproar of an anniversary celebration, but in a spirit of silence and reverence.

II. *Dante in Ispagna nell' Età Media* (pp. 29-195), is a reproduction, with changes and corrections, of a previous *Appunti su Dante in Ispagna nell' Età Media*.¹ It is a species of commentary on B. Sansiventi's *I primi influssi di Dante, del Petrarca e del Boccaccio sulla letteratura spagnola*.² The discussion goes down to the end of the fifteenth century. Many criticisms and corrections of Sansiventi's work are offered, and a great amount of new material is contributed. It is shown that in the early 15th century there was more interest in Dante in Spain than in other countries. Among a great number of writers, especial attention is paid to Imperial, the Marquis of Santillana, Juan de Mena, and the Catalans. Spanish imitation of Dante lacked the breath of poetry, and was confined mostly to external matters. The real Dante was not understood. Some of the allegory of the *Divine Comedy* was imitated, mixed with French allegory. In Spain, as elsewhere, the episode of Francesca da Rimini was popular.

III. *A proposito di Dante e la Francia* (pp. 197-229), is a reprint of a letter written by the author to a French friend in March, 1921, in answer to a request for further material related to Farinelli's monumental two-volume work *Dante e la Francia dall' Età Media al secolo di Voltaire*.³ This last-mentioned work is authoritative and standard, even though the nature of the material makes the result rather barren. A reviewer has said that the whole of the long, learned work of Farinelli may be summed up in a few words describing the admiration for

¹ *Giornale storico della letteratura italiana*, Supplemento 8, 1905.

² Milan, Hoepli, 1902 (not 1904, as stated on p. 30). Cf. *Romania*, XXXII, 173.

³ Milan, Hoepli, 1908 (not 1906, as stated on p. 198).

Dante by Christine of Pisan and Marguerite of Navarre, and the contempt of Voltaire, which in reality gives "a synthesis, doubtless in his own style, but at bottom faithful, of the real thought or real absence of thought in France about the *Divine Comedy*."⁴ Farinelli's letter reviews the conclusions reached in his great work on Dante and France. He says that he did well to stop before romanticism. He regrets the barren nature of his results, but defends them as facts. His letter serves as a discussion of an eventual second edition of *Dante e la Francia*. There is some attention to critical theory. Farinelli opposes a schematic form, according to which critics said that his work should be written, and he defends his method of making Dante the center of his investigation and letting the discussion lead him in natural directions.

IV. *Dante in Inghilterra dal Chaucer al Cary* (pp. 231-349), is an amplified and corrected version of a previous article of the same name.⁵ It is an extended review of Paget Toynbee's two-volume *Dante in English Literature from Chaucer to Cary*.⁶ Toynbee's work has been recognized by critics as authoritative and standard.⁷ It contains an enormous number of references to Dante in English literature up to the year of Cary's death, 1844. Farinelli admits the learning of Toynbee's work, saying that it would be foolish to attempt to rival it. However, even in the matter of simple references, he adds a considerable number of items to Toynbee's huge list. The most original contribution of Farinelli is his criticism of Toynbee's method. He states that Toynbee buried his own personality in the work, while he went to the greatest extreme to collect others' opinions, and that he injured his work by adopting methods severely chronological and bibliographical. Farinelli shows that authors whose opinions are naturally related are often separated by many pages through some accident of chronology. According to Farinelli there is no aesthetic method in Toynbee's work, which he finally styles a *shapeless, chaotic mass*, in which one feels a *secret breath of life*. Toynbee was clearly trying to compose a bibliographical work, and if Farinelli's strictures seem too harsh, we must remember that they are to be applied to Toynbee's method, and not to its execution. It is interesting to note that Ettore Allodoli characterized Toynbee's book as a bibliography and anthology, and Farinelli's similar work on Dante and France as literary and historical.⁸

Without any pretence at exhaustiveness Farinelli suggests some of the questions that he might have considered, had he

⁴ E. G. Parodi in *Il Marzocco*, Sept. 13th, 1908, here quoted from the *Giornale Storico*, III, 397.

⁵ *Bullettino della Società Dantesca italiana*, N.S., vol. XVII, pp. 1 ff.

⁶ London and New York, Macmillan, 1909.

⁷ Cf. especially *Giornale Dantesco*, XVIII, 29-36.

⁸ *Giornale Dantesco*, XVIII, 29.

been the author of Toynbee's work. He wonders at the failure of English Puritans (except Milton) to admire Dante; at the absence of an appreciation among English critics of Dante's knowledge of human nature; at the tendency in the 18th century to follow blindly French criticism of Dante. On the basis of Toynbee's selections Farinelli discusses, in an interesting manner the disparagement of Dante by Scott, Landor, Sherlock, and others, the interest of English women in Dante, the work on Dante by Italian professors and patriots in England, and other subjects.

V. *Dante in Germania nel secolo di Goethe* (pp. 351-490),⁹ has more unity than the other essays, probably because it is limited to the age of Goethe, and especially to the latter part of Goethe's career. It is an extended review and commentary based on a book by Emil Sulger-Gebing.¹⁰ Sulger-Gebing's work has three parts—a chronological list of Goethe's remarks about Dante, the relation between the two poets, and traces of the *Divine Comedy* in Goethe's works. The general opinion of critics seems to be that Sulger-Gebing has given a temperate exposition of the somewhat barren facts in the case—i. e., that Goethe did not know Dante very well, that he liked episodes from the *Divine Comedy* without sympathizing with the work as a whole, that his chief interest in Dante and knowledge of him came in his last years, and that very few direct traces of Dante are to be found in Goethe, although there are some in the second part of *Faust*.

Farinelli's article is far more than a mere commentary on Sulger-Gebing. Years before he himself published an article on what a reviewer calls the *tema ingrato* of Dante and Goethe,¹¹ Farinelli returns to the theme with renewed vigor. His discussion does not deal exclusively with Dante and Goethe, but with Dante in the age of Goethe. After remarking that Dante and Goethe seem at first to be widely different, Farinelli points out similarities between the *Divine Comedy* and *Faust*—in the vastness of their respective worlds, the aspirations of the characters, and the summary of contemporary life. He discusses the enthusiasm for Dante felt by Herder, the Schlegels, Tieck, Werner, and others, and shows how Schiller, Goethe, Grillparzer and Wagner were bored by some of the more enthusiastic appreciations. We learn that Schelling was a sounder critic of the *Divine Comedy* than his predecessors, in

⁹ An amplified and corrected version of the article of the same name in the *Bullettino della Società Dantesca italiana*, N.S., Vol. XVI, pp. 81 ff.

¹⁰ *Goethe und Dante. Studien zur vergleichenden Literaturgeschichte (Forschungen zur neueren Literaturgeschichte. Hrg. v. F. Muncker, XXXII)*, Berlin, A. Duncker, 1907.

¹¹ See *Giornale storico della letteratura italiana*, XXXVI, 229, for a brief review of Farinelli's earlier article.

that he studied the poem as a whole. He inspired Abeken, Witte, Fichte, Hegel and others. As time went on, especially after 1820, there was a new and more scientific interest in Dante. Schlosser, the historian, was a keen Dante scholar, and inspired followers. The German artists had a Dante cult.

Farinelli tells us that Goethe was influenced by the spread of interest in Dante. His conclusions are not very different from those of Sulger-Gebing, although the form of discussion is different, in not following an artificial (to Farinelli) scheme of division into three chapters. The conclusions are as follows: To know Dante well Goethe should have known him better in youth; associating Dante chiefly with the *Inferno*, Goethe got an impression of Dante's austerity; Goethe could never reconcile himself to the shadows and specters of the middle ages, for his modern eyes were fixed on the earth, where his purgatory and redemption took place; Faust's restless spirit would have been incomprehensible to Dante; Goethe admired Dante's plastic art and verse form, but did not try to penetrate his allegory; Goethe did not venerate Dante as the romanticists did.

Although not so negative as the results of the work on Dante and France, study of Dante and Goethe is somewhat barren. Yet Farinelli reminds us of some similarities. Dante had some earthly, and Goethe some transcendental qualities. Dante and Goethe approach each other, not in philosophy or science, but in art, in penetrating insight, and in poetic images; finally the *Divine Comedy* and *Faust* end in visions of Paradise, where the central theme is love.

While this collection of essays by Farinelli does not pretend to form a complete history of Dante in Spain, France, England, and Germany, it covers a considerable portion of the field, and it introduces the reader, through discussions and bibliographical notes, to all the literature on the subject. Its usefulness is enhanced by an index. The present reviewer is not competent to suggest corrections or additions.¹² The impression received coincides with what has been said by other reviewers in praise of the tremendous erudition and the critical insight of Professor Farinelli.

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¹² Very few slight errors in accentuation of Spanish names, and in the spelling of English and German words have been noted. On p. 310, the quotation from Moore, *One fatal remembrance—one sorrow that throws Its bleak shade o'er our joys and our woes*, lacks the word *alike* between *shade* and *o'er*. On p. 320, in the quotation from Mrs. Hemans, read *wave* for *wade*; in the same quotation the verb *swelled* belongs in the line after *wave*.